

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **2.1 Overview of Translation**

Translation has been defined differently by different experts. Basnett (2005) sees translation as the process of changing an SL into the TL with the surface meaning and the structures of the SL will be more or less comparable. As cited by Owji (2013), Larson states that “in general translation communicates, as much as possible, the same meaning that was understood by the speakers of the source language, using the normal language form of the receptor language, while maintaining the dynamics of the original source language text.”. These definitions imply that translation has two languages: the source language (SL) to the target language (TL). In other words, it is defined as a process of analyzing, discovering, transferring and reexpressing the meaning of the source language into the target language. Thus, in translation, the meaning must be transferred and held constantly.

In translation, finding equivalence is not just simply finding the sameness meaning of the SL, rather it should have function in the same communicative situation and express the same purpose. The message transferred should be well-understood to the reader/listener who are not familiar with the source language. Translators should carry the meaning of the source language that the accuracy of

information have to be conveyed clearly. To attain the translation equivalence, Skuggevik (2009:212) proposed a three-step procedure:

...First, we need to understand the communicative function, and consider how to formulate this expression. Secondly, we must try to align this expression with the cultural associations of the situation, including any possible violations of Gricean maxims. Thirdly, we must try to get close to the meaning of the spoken words themselves. But in our search for the words, or the right cultural associations and potential implicatures, we must not forget the communicative function, since this is the most basic of any equivalence we might be trying to recreate.

As mentioned by Larson (1984), there are four elements translators should concern: a study of lexicon, grammatical structure, communication situation, cultural context. Meaning is determined by analyzing these four elements. The meaning of the SL should be translated into the natural form of TL.

Idiomatic translation, proposed by Larson (1984), draws a clear understanding about how translators should do to have optimal similarity in doing translation. There are two sub-categories of idiomatic translation, namely form-based and meaning-based translation. Form-based translation is defined as a process of translation in which the translator follows the form of the source language, or well-known as literal translation, while meaning based translation is defined as a process of translation in which the translator tries to convey the meaning naturally by following the form of the target language. Therefore, it is important for the translators to know the meaning they want to produce to attain the translation equivalence itself.

### **2.1.1 Audio Visual Translation (AVT)**

As stated by Cintas and Anderman (2009:8), “audiovisual translation has evolved to the point where, as a discipline, it is now one of the most vibrant and vigorous fields within Translation Studies.” Audiovisual Translation, or well-known as AVT, is a new field of translation studies. It becomes the most common forms of translation encountered in people’s everyday lives. We can see it not only via television but also via internet and new forms of advertising. In current TS, in the globalization era in which technology has improved in media distribution, AVT becomes the most vital discipline. Chiaro (2013) defines AVT as “the term used to refer to the transfer from one language to another of the verbal components contained in audiovisual works and products.” There are two subcategories of AVT, which are subtitling and dubbing.

## **2.2 Overview of Subtitling**

As said by Cintas and Anderman (2009: 4), subtitling is considered as a method “to keep the original soundtrack and to switch from the spoken to the written mode, by adding text to the screen”. Sponholz (2003) states that “subtitles evolved out of the intertitles, which were used as devices to convey the dialogue of the actors to audience.” It is considered as a cheaper method of language transfer developed further.

### **2.2.1 Definition and Types of Subtitling**

“Subtitling can be defined –semiotically– as prepared communication using written language acting as an additive and synchronous semiotic channel, as part of a transient and polysemiotic text.” (Gottlieb, 2001:16). Traditionally,

subtitling is divided into two: interlingual subtitling, which is used within one cultural language, and intralingual subtitling, which is used between two cultural languages.

### **2.2.2 Characteristics of Subtitling**

Different terminology used by Gottlieb (1992) proposes two constraints faced by subtitlers: formal (quantitative) constraint, which deals with the space factors (a maximum of 2 lines and 35 characters) and the time factor, and textual (qualitative) constraint, which are those imposed on the subtitles by the visual context of the film (cited in Spanakaki, 2007). According to Schwarz (2003), the main problem in subtitling is caused by the difference between the speed of the spoken language and the speed in reading; both the speed of the spoken language and the speed in reading require a reduction of the text. Thus, Caimi states:

...Audiovisual translation researchers know that, linguistically, subtitles must be concise and easy to understand and the text must be carefully edited and split: the spoken word directly transcribed usually exceeds the space and time available, since subtitles should not stay on the screen for longer than six seconds. Yet, they should convey the relevant information and linguistic nuances contained in the original dialogue to satisfy second language audience needs.

### **2.2.3 Gottlieb's Subtitling Strategies**

In this multimedia era, when a world characterized by a global communication, subtitles have a central part to facilitate access to audiovisual products in a foreign language. Subtitles are needed to make a film or TV program comprehensible to the target audience that is new to the first SL. A study in audiovisual translation proposed by Gottlieb (1992) through his classification

of interlingual subtitling strategies attempt to investigate the process of how a message is rendered into subtitles. Strategies are used by subtitlers when they encounter a problem and literal translation does not work. They help subtitlers to convey the SL to the TL. The strategies proposed are transfer, imitation, transcription, deletion, expansion, paraphrase, dislocation, condensation, decimation, and resignation.

### **2.2.3.1 Transfer**

Transfer is a strategy used to translate the SL to the TL directly and faithfully. For example:

SL : We gotta move fast, no time.

TL : Kita harus bergerak cepat, tak ada waktu.

The frame above is obviously using transfer since all parts of the sentence are rendered to the equivalent one, exactly the same. The structure of the SL is held constant to the TL and the message is delivered accurately.

(Source: *The Expendables 3*)

### **2.2.3.2 Imitation**

Imitation is a strategy used to reproduce the SL to the TL using the same forms: such as name, brand, etc to create the same content. For example:

SL : I found him at DARPA.

TL : Aku menemukannya di DARPA.

This frame is identified using imitation strategy. “I found him at DARPA” is translated into “Aku menemukannya di DARPA”. The word DARPA is not translated into the target language. DARPA stands for Defense Advanced Research Projects Agency, or in Bahasa it is known as Biro Proyek Penelitian Pertahanan. The subtitler keeps maintain the form without explaining the meaning or changing the word into Bahasa.

(Source: *The Expendables 3*)

### **2.2.3.3 Transcription**

Transcription is a strategy used to translate strange, nonsense language and unusual terms of the SL in which it results in its inability to be translated without losing the peculiarities. For example:

SL : Whoa!

TL : Astaga!

“Whoa”, according to Oxford Advanced Learners Dictionary, is usually used as an exclamation, like to make a command to an animal, e.g. a horse. Yet, in this case, it is translated into “Astaga”, following the context or situation of the scene.

(Source: *Neighbors*)

#### 2.2.3.4 Deletion

Deletion is a strategy used when rendering all of the speaker's intention is impossible due to the speed of dialogue which is too fast. Therefore, certain part of the message of the SL is excluded. For example:

SL : I mean, the foundation is flooded. We can't pay for  
this shit.

TL : Pondasinya kebanjiran. Kita tak mampu perbaiki  
ini.

To follow the speed, the less important words, which are "I mean" and "shit" are omitted. Therefore, the translation is more concise and fits in the duration of the subtitles.

(Source: *Neighbors*)

#### 2.2.3.5 Expansion

Expansion is a strategy used when additional information such as culture specific references are needed to meet the equivalent cultural nuances which is retrievable, or, according to a translation strategy in which the SL idiom is correspondently rendered as a TL phrase through using circumlocution. For example:

SL : It's a chocker.

TL : Itu adalah kalung pencekik.

This is another example of the use of expansion strategy. The SL, if it is translated exactly the same, will make the audience confused, therefore the additional information is needed in the translation. “It’s a choker”, which is in Bahasa “Ini adalah pencekik”, is translated into “Ini adalah kalung pencekik”. The addition of “Kalung” is important to make the dialogue clearer.

(Source: *Neighbors*)

#### **2.2.3.6 Paraphrase**

Paraphrase is used when the SL cannot be reconstructed in the same syntactic way to the TL by paraphrasing to attain the same meaning as the original. For example:

SL : Hey you think you just pulled the plug and that’s it?

TL : Hei menurutmu kau bisa menyingkirkan kami lalu  
pergi?

From the frame above, if is literally translated into “Hei kau pikir kau hanya menarik colokannya lalu itu saja?” would be much confusing, therefore the paraphrase strategy is applied to make it understandable. “Pulled the plug” is the key here, and it is translated into “Menyingkirkan kami” which is more accurate to the context.

(Source: *The Expendables 3*)

### 2.2.3.7 Dislocation

Dislocation is a strategy used to make the translation of SL to TL acceptable by re-producing some expression with the new form which has the same effect to the target audience. For example:

SL : Somebody call 911!

TL : Seseorang hubungi Polisi!

911 is known as the police number in the SL, therefore to make it clear to the target audience, it is translated into “Polisi” to the TL.

(Source: *Neighbors*)

### 2.2.3.8 Condensation

Condensation is a strategy used to shorten the SL into the TL to be concise without losing the original message and also to eliminate the redundancies. For example:

SL : I had no money either. We had no money.

TL : Aku juga. Kita tak punya uang.

This frame is also using condensation since there is a repetition, therefore to shorten the message, condensation is used. “I had no money either” is being shorten to the TL into “Aku juga”

(Source: *Neighbors*)

### 2.2.3.9 Decimation

Decimation is a strategy used similarly as the condensation, yet it only reduces the content of the dialog to follow the speed of the dialogue. For example:

SL : I mean, do you think we could actually go?

TL : Kami sungguh bisa pergi?

This frame is classified into decimation, since the omitted phrase in the SL causes a reduced content in the target language. The omitted words “I mean, do you think” are reduced to follow the speed of the dialogue. It is a half of the sentence that is reduced because decimation is the extreme form of condensation.

(Source: *The Fault in Our Stars*)

### 2.2.3.10 Resignation

Resignation is a strategy used when the translator finds difficulties in translating certain text because the target audience are not familiar with the element which is untranslatable. Therefore, the SL will be left untranslated since there is no similar meaning nor solution towards it. For example:

SL : Fucking just learn to deal with it, okay?

TL : Belajarlah memahami itu, oke?

The subtitler must find the difficulty in translating the first word of the sentence, therefore it is omitted. There is no equivalence in the TL though for that word in the context of this frame.

(Source: *Neighbors*)

### **2.3 Movie**

The International Film & Television School defines movie, or also known as film, as “a cultural artifact created by specific cultures, which reflect those cultures, and, in turn, affect them”. It is designed to give viewers experiences that they could not get from other media such as fictional stories, recording actual events, animating objects or pictures, and experimenting with pure form (Bordwell & Thompson, 2008:28).

There is a category of movies which differ one another, or well-known as genre. Collins Cobuild Dictionary (2006) defines genre as “...a particular type of literature, painting, music, film, or other art form which people consider as a class because it has special characteristics.” It can be understood as a way to split up these different forms and categorise them. It could be music with the sub-genres of e.g. rock, pop and classic or film with e.g. action, comedy and horror. The term "genre" refers to a category of movies that share common elements of content and form, as well as draw an identifiable audience who comes to the films with certain expectations. They are categorized by a set of similar themes, characters, narrative structures, and camera techniques that link them together.

These conventions of the genre create the expectations the audience members hold when they come to view a film in that genre.

### **2.3.1 Action**

Action is a genre that has tremendous impact, continuous high energy, lots of physical stunts and activity, possibly extended chase scenes, races, rescues, battles, martial arts, mountains and mountaineering, destructive disasters (floods, explosions, natural disasters, fires, etc.), fights, escapes, non-stop motion, spectacular rhythm and pacing, and adventurous heroes - all designed for pure audience escapism with the action sequences at the core of the film. This genre is characterised by “a propensity for spectacular physical action, a narrative structure involving fights, chases and explosions, and in addition to the deployment of state-of-the-art special effects, an emphasis in performance on athletic feats and stunts” (Neale, 2000:52).

#### **2.3.1.1 *The Expendables 3***

*The Expendables 3*, a 126-minute action movie directed by Patrick Hughes, tells about another job that the expendables are sent for. *The Expendables 3* is the third installment of *The Expendables* movie and has been released on August 15 2014. The film is starred by Sylvester Stallone, Jason Statham, Antonio Banderas, Jet Li, Wesley Snipes, Dolph Lundgren, Kelsey Grammer, Randy Couture, Terry Crews, Kellan Lutz, Ronda Rousey, Glen Powell, Victor Ortiz, Robert Davi, Mel Gibson, Harrison Ford, and Arnold Schwarzenegger.

Barney gets a new mission to his team, The Expendables, to catch an arm dealer named Stonebanks. As he realizes that this is considered as a personal battle, because both him and Stonebanks had a story years ago, he decides to not involve his old team. Then barney recruits younger crews who are younger, faster and more tech-savvy. But, at the end, all the crews, the old and the new, join the war and successfully destroy stonebanks.

### **2.3.2 Comedy**

Comedy is a genre designed to elicit laughter from the audience. It is there as light-hearted drama, crafted to amuse, entertain, and provoke enjoyment by exaggerating the situation, the language, action, and characters humorously. It uses humor as a driving force to be entertaining stories and characters. The language is a bit simple, often using slang or daily language. Although the comedy film may take on some serious material, most have a happy ending. Comedy film has the tendency to become a hybrid sub-genre because humor can be classified into many subgenres, such as as romantic comedy, crime/caper comedy, sports comedy, teen or coming-of-age comedy, social-class comedy, military comedy, fish-out-of-water comedy, and gross-out comedy. Generally, comedy movies observe the deficiencies, foibles, and frustrations of life, providing merriment and a momentary escape from day-to-day life. Although the humor may have a serious or pessimistic side, they usually have happy endings,

#### **2.3.2.1 *Neighbours***

*Neighbours*, a 90-minute comedy movie directed by Nicholas Stoller, gives a funny story about a young couple suffering from arrested development who are forced to live next to a fraternity house after the birth of their newborn baby. It has been released in theaters on May 9 2014 with Seth Rogen, Rose Byrne, Zac Efron, and Dave Franco as the main casts.

Seth Rogen and Rose Byrne star in this comedy from the director of ‘Forgetting Sarah Marshall’ as a happy, thirtysomething couple with a kid. They move into a new house, only to discover that a fun-loving fraternity – presided over by a swaggering Zac Efron – are moving in next door. The couple fluctuate between grumbling and cringey attempts to be down with the kids. It’s not long before the resentment escalates into full-on war.

After a shaky start, ‘Bad Neighbours’ blossoms, with inspired visual gags in excellent poor taste. That it never feels too dark is largely down to the sweetness of Rogen and Byrne. There’s a winning chemistry between them, and their predicament riffs neatly on the challenge of leaving youth behind. But the real star of the show is Efron, who relishes his chance to shine as a borderline-psychotic party boy.

### **2.3.3 Romance**

Romance is a genre wherein the plot revolves around the love between two protagonists. This genre usually has a theme that explores an issue within love, including but not limited to: love at first sight, forbidden love, love triangles, and sacrificial love. With its aim to evoke strong emotions in the audience, the

language used in this genre is a bit romantic, telling about slice of life, and paying attention more to the diction to create the atmosphere.

### **2.3.3.1 *The Fault in Our Stars***

*The Fault in Our Stars*, a 126-minute romance movie directed by Josh Boone, tells a story about two young people, starred by Shailene Woodley and Ansel Elgort, who fall in love after meeting at a cancer support group. They both have different cancer conditions. This romance movie genre consists of love stories that centre on passion, emotion, and the romantic, affectionate involvement of the main characters (usually a leading man and woman) and they in fact make the love story the main plot focus.

Hazel Grace Lancaster is a seventeen-year-old girl who has thyroid cancer spreading to her lung. She uses oxygen tank to help her breathing properly. One day, she attends a cancer patients' support group at her mother's behest. There she meets with Augustus Waters, a boy who is having his leg amputated as he had osteosarcoma.

Augustus begins looking at Hazel, and Hazel realizes it. He tries to approach her and ask her to see his home. Hazel agrees then they both go to his home. They share their stories related to their experience with cancer. Before going home, they both make a deal to read their favorite novel: *The Price of Dawn* and *An Imperial Affliction*. Hazel is quite curious about *An Imperial Affliction's* ambiguous conclusion so they both go to Amsterdam, by the help of a charitable foundation, after sending questions via email to Van Houten, the writer of the

novel. At first, her parents and her team of doctors do not allow her to go as she suffers a serious illness and goes to ICU, but then dr. Maria allows her due to her neediness to live her life.

Finally they meet Van Houten, but he acts differently and ignores them. He becomes a mean-spirited drunk who does not answer the questions of Hazel and Augustus. They leave Van Houten's house as he disappoints them and go to Anne Pranks with Lidewij, Van Houten's wife. There they do their first kiss in front of people and do their first sex once they get home.

No longer than that, Augustus tells Hazel that his condition worsens. The body scan tells that his cancer has returned and spreaded all over his body. They finally return to Indiana Polis. Augustus sets his funeral by asking Hazel and Isaac to give eulogies. Hazel realizes that she loves Augustus so much that she does not want to loose him.

At the end, Augustus dies. Van Houten comes to his funeral and meets Hazel to reveals the fate of Anna's mother, the thing that Hazel curious about in his favorite novel, but unfortunately Hazel is not interested. Later, Isaac tells Hazel that Augustus actually wants to write a sequel to *An Imperial Affliction* for her. Yet, finally Hazel knows that Anna was the name of Van Houten's daughter who died of cancer when she was eight. Hazel, at the end, finds out that Augustus sent the pages she encounters Van Houten once more as he wanted Van Houten to use the page to write a well-written eulogy about Hazel. In his last words, Augustus says that he is happy with his choice by choosing who hurts him as

getting hurt in this world is inevitable. He also says that he hopes Hazel happy with her choice too.

## **2.4 Theoretical Framework**

In this study, the writer utilized Gottlieb's classification of interlingual subtitling strategies: transfer, imitation, transcription, deletion, expansion, paraphrase, dislocation, condensation, decimation, and resignation as the theoretical framework to discover the characteristics of action, comedy, and romance movie subtitling strategies.